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EXHIBITIONS—PAST AND TO COME

The art exhibitions in Paris began with the opening show at the Cercle Artistique et Littéraire in its club-rooms, Rue Volney. The general effect was rather unsatisfactory. There were too many paint-



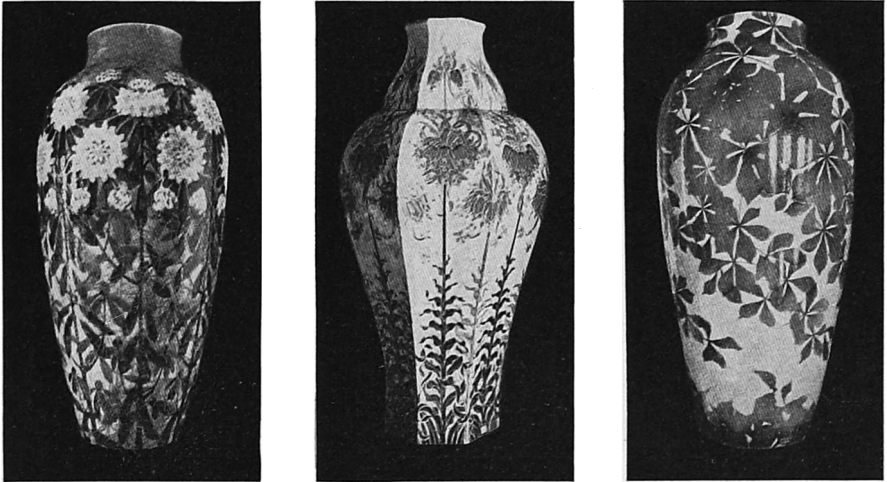
CASE OF CERAMICS
Decorated by the Chicago Art Association

ings and overcrowding was the result. On the other hand, there were few sculptures. There were two fine portraits by Ferdinand Humbert, an excellent "Brittany Peasant Girl" by M. Vollon, a little figure by M. Jules Lefebvre, all extremely pure in lines. M. François Flameng had a religious piece, "La Vierge aux Larmes," most emotional in character. M. Jean Veber showed a humorous souvenir of an automobile tour in Spain.

✱ The first annual exhibition of the Newspaper Cartoonists and Artists' Association of Chicago was held at the Art Institute. Many cartoons on public questions which have not been published, and clever pen-and-ink sketches were shown. More than one thousand pictures were on exhibition.

✱ The hundred and twenty-five French engravings of the eighteenth century, recently on exhibition at the Grolier Club, New York, were almost without exception early impressions, in perfect condition, of little masterpieces. Though then umber was small, they epitomized the spirit and the taste of the time in France with a completeness which a much larger collection of engravings must fail to attain for any period earlier or later. They were so completely representative

because, in the first place, engraving began then to do for all the other art, for all the other forms through which the age expressed itself, what photography does now. It was the popularity of Greuze that gave to engraving the incentive to reproduce paintings, and with the exception of Watteau, all the great French painters of the century were represented in the Grolier exhibition by engraved copies. Comparatively few of the engravings shown, indeed, were original designs.

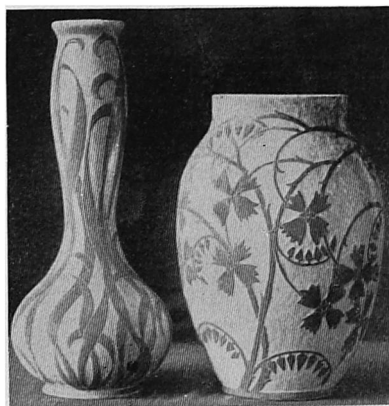


A TRIO OF VASES
Decorated at Sèvres

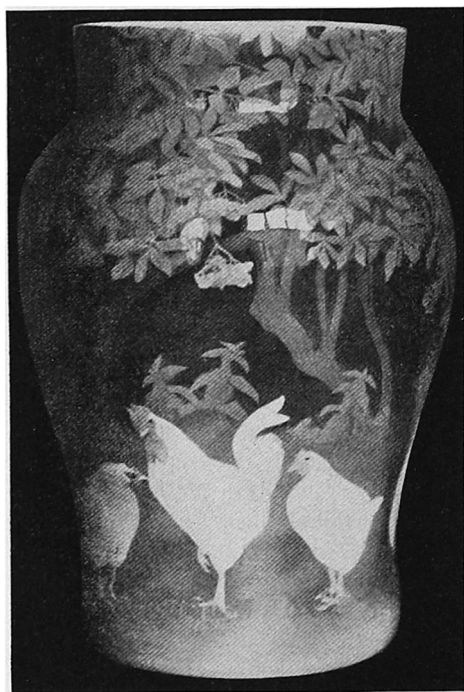
✿ The general exhibition of the Providence Art Club, which has come to be an annual feature of significant and exceptional interest in the art life of the club, was opened with a private view in the gallery of the club recently, and was open to the public until April 16. The exhibition was a notable one in many respects, and was considered by critics to be the best general exhibition yet given by the club. The collection included a number of fine portraits, many landscapes, a few marines, several figure pieces, and examples in still-life. All these were admirably hung, the general arrangement and grouping being carried out under the direction of W. Staples Drown. Among the important exhibitors were Colonel H. Anthony Dyer, Sidney R. Burleigh, George W. Hays, George W. Whitaker, W. Staples Drown, John N. Arnold, Stacy Tolman, Miss Mabel Woodward, Miss Swan, Miss Helen Phelps of New York, W. D. Parish, Miss N. M. Pairpoint, Miss Angela O'Leary, and Miss Maxfield.

✿ The Baltimore Water-Color Club had an attractive exhibition in the gymnasium of the Young Woman's Christian Association, this year. The Baltimore Water-color Club was organized in 1902 by a

small coterie of workers in this medium, and their object is to hold exhibitions, not only of their own work, but to solicit good work from other cities. Last year a delightful collection had been made, but the great fire made it impossible to obtain a suitable place for their exhibition. In addition to the pastels and water-colors that were sent by the best workers in these mediums in Boston, New York, and Philadelphia, a new feature was added in the display of applied arts, following the pleasing arrangement at the St. Louis Exposition, by which the crafts were not divorced from the higher grade of art; but only considered as "art in harness," or art serving a practical purpose.



VASES
Decorated in Stockholm



VASE
Decorated in Copenhagen

✱ The exhibition at the Georges Petit Gallery of upward of seventy pictures by Walter Gay elicited interest to a degree seldom manifested in the French capital toward a foreign painter. The "intimiste Americain," as he is called by the French critics, has concentrated his artistic conscience in the last ten years upon the portrayal of interiors and a felicitous interpretation of hospitable hearths, home-like dining-rooms, æsthetic libraries, and so on. He has studied with care the problems of indoor light and atmosphere, and his minute analyses of refined, luxurious home corners are never dry and mathematical.

✱ Not much if any larger than heretofore was the exhibit of the Society of Western Artists which was recently held at the John Herron

Art Institute, but in quality, in interesting variety, it was certainly better than any previous showing of the society. In this exhibit no one, no half-dozen, artists, were entitled to first place. The contributions came from as far east as Boston, west as San Francisco, north as Minneapolis, and south as New Orleans. Indianapolis was well represented by Steele, Adams, Gruelle, Stark, Forsyth, and Miss Izor. Two of Mr. Stark's pictures merited special mention. One of these, "After the Rain," a roadway along the woods near the Technical Institute, a wagon approaching through the mist, was declared an artistic triumph. "The Bather," a figure piece, was treated with much care and feeling.

✿ At a meeting of the jury of the Society of American Artists, for the twenty-seventh annual exhibition, the following prizes were awarded: The Carnegie prize of five hundred dollars, for the most meritorious oil-painting in the exhibition by an American artist, portraits only excepted, the picture to be the property of the artist, to Louis Loeb for his picture entitled "Morning." The Webb prize of three hundred dollars for the best landscape or marine picture in the exhibition, painted by an American artist, without limit of age, who shall not previously have received the prize, to Emil Carlsen, for his picture entitled "Night, Old Windham." The Julia A. Shaw Memorial prize of three hundred dollars for the most meritorious work of art in the exhibition produced by an American woman, to Mrs. Charlotte B. Coman, for her picture "September Afternoon."

✿ The New York Society of Ceramic Art held an exhibition in the galleries of the National Arts Club, 37 West Thirty-fourth Street, New York City, from April 19 to May 10, 1905. The purpose of the exhibition was the illustration, so far as might be practicable, of the best work of the members of the Society in over-glaze decoration as well as that of American potters engaged in the production of artistic pottery and porcelain, and it was thought desirable to extend the scope of the exhibition so as to include all works of the fire, such as glass, enamel, tiles, and architectural faience. Since space was limited it was decided that only a few very choice examples of any one artist's work should be shown, and the selection and approval was entrusted to a jury composed of Miss Maud Mason, Mrs. Mary C. Ripley, Marshall Fry, R. H. Jonnot, Henry W. Belknap. Any one having work falling under the heads above mentioned, was invited to enter it for exhibition, and the Society undertook to pay all transportation charges one way upon accepted articles, although such as were rejected by the jury were returned at the owner's cost.